

SUNDAY MARCH 26, 1950

7:30-8:00 PM PST

1 ANNCR: And now stay tuned for the program that has rated tops
 2 in popularity for a longer period of time -- than any
 3 other West Coast program in radio history -- The Signal
 4 Oil Program...The Whistler...
 5 MUSIC: WHISTLE - 8 NOTES OF THEME FOLLOWED BY QUARTET
 6 ORCH: AGAINST BACKGROUND S-I-G-N-A-L SIGNAL SIGNAL GASOLINE
 7 ANNCR: Signal - The famous go-farther gasoline - invites you
 8 to sit back and enjoy another strange story by "The
 9 Whistler." For extra driving pleasure - the signal to
 10 look for -- is the yellow-and-black circle sign -
 11 that identifies Signal Service Stations from Canada to
 12 Mexico. And for Sunday evening listening pleasure -
 13 the signal to listen for - is this whistle - that
 14 identifies the Signal Oil Program...The Whistler.
 15 MUSIC: WHISTLE THEME...ORCHESTRA UP TO CLIMAX
 16 WHISTLER: I am the Whistler..(SNEAK IN ORCHESTRA THEME AND CARRY
 17 UNDER, FOLLOWING)....And I know many things - for I
 18 walk by night. I know many strange tales hidden in the
 19 hearts of men and women who have stepped into the
 20 shadows -- Yes, I know the nameless terrors of which
 21 they dare not speak.
 22 MUSIC: THEME AND TYMP BRIDGE
 23 ANNCR: And now for the Signal Oil Company, the Whistler's
 24 strange story, "The Lady In The Snow".

KM

1 WHISTLER: It was midnight, and the street was quiet with the
2 serene gentle stillness of the hour. Except for the
3 lights shining brightly from the drug store on the
4 corner - and from Brent Morrison's home studio a few
5 doors down the street - the rest of the neighborhood was
6 MUSIC OUT dark. Inside the studio, Brent Morrison - well known
7 commercial artist - was working feverishly on and
8 advertising layout with his assistant Elaine Nelson.
9 Suddenly Brent stopped...put his pen aside..leaned back..
10 BRENT: (SIGHS) Well, Elaine..it won't be long now. Just about
11 finished. Looks good, doesn't it?
12 ELAINE: It's going to be the best two page ad that's ever been
13 placed between a magazine cover. Your idea of doing it
14 with cartoons was very clever.
15 BRENT: (GRINS) Thanks.
16 ELAINE: You've a style all your own, Brent. No other commercial
17 artist can match it.
18 BRENT: Thanks again. ((I hope your working late tonight didn't
19 O.C. interrupt any plans.
20 ELAINE: No, Joe and I didn't have anything planned.
21 BRENT: Good. How is Joe, by the way?
22 ELAINE: Oh..just the same as ever. Lost another job last week.
23 BRENT: I'm sorry.

1 ELAINE: I'm used to it. Let's get back to work, shall we?

2 BRENT: Okay. If you'll color this sketch here while I -))
E.O.C.

3 SOUND: PHONE RINGS

4 Well wonder who that could be at this hour?

5 SOUND: PHONE RINGS AGAIN

6 (GETS UP) Better answer it. Might be a client.

7 ELAINE: Brent..wait. If.. if that should be Joe asking for me...

8 Tell him.. tell him I'm not here. That I'm on my way
9 home.

10 BRENT: But.. Elaine...

11 ELAINE: Please, Brent.. It's important to me. I'll explain later

12 BRENT: Well... allright.

13 SOUND: HE WALKS TO PHONE.. PICKS IT UP

14 Hello?

15 JOE: (FILTER, HE'S BEEN DRINKING) Mister.. Morrison? This is
16 Joe.. Joe Nelson ..

17 BRENT: Oh yes. I -

18 JOE: Is... my wife there?

19 BRENT: Why..uh...No. No, she isn't. Left sometime ago. She
20 ought to be home any minute..

21 JOE: Oh. Okay.. Thanks, Mr. Morrison.

22 SOUND: V RECEIVER DOWN... HIS FOOTSTEPS BACK TO ELAINE

23 ELAINE: Thanks... Brent.

24 BRENT: Look, Elaine..what goes here? Why did you -

25 ELAINE: It's...it's nothing.. really.

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1 BRENT: You'd better tell me. It could be I just put myself in
2 quite a spot.

3 ELAINE: Well - - the last time I worked late with you.. Joe
4 didn't like it. We..we had quite an argument..

5 BRENT: Why didn't you tell me before of his suspicions?

6 ELAINE: Because I was afraid you'd be annoyed -- get someone else
7 to work with you. And with Joe out of a job, earning
8 a living is up to me.

9 BRENT: I'd have been glad to make some special arrangement. We
10 could have worked at your place..

11 ELAINE: I'm sorry, Brent..(BREAKS A LITTLE) Oh, I'm so lonely
12 and Joe's so difficult. He finds fault with everything
13 I do.

14 BRENT: (GOES TO HER) Oh now Elaine. Now.. now. If there's
15 anything I can do..

16 ELAINE: (WIPE A TEAR AWAY) Thanks..I guess there isn't .. but
17 it's nice to know you're willing to help..

18 BRENT: You're a good kid, Elaine. It's just too bad Joe -

19 SOUND: DOOR OPEN, OFF

20 JOE: (OFF) Well..well..well... s'very touching scene.

21 ELAINE: Joe!

22 JOE: (COMING IN) Yeah.. very touching. I had figured you and
23 this Morrison guy out all along, baby..

24 ELAINE: Joe,... wait. You're all wrong..

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1 JOE: I knew you were here..that's why I called from the drug
2 store on the corner ---- just to see what Morrison would
3 say. He gave me the wrong answer...and he's gonna pay
4 for it. This andiron will do the trick.

5 ELAINE: Brent - - look out!

6 MUSIC: HITS, THEN UNDER

7 WHISTLER: You raise an arm to stop him...but Joe moves in quickly.

8 Sharp - sudden pain - and you're almost defenseless

9 SOUND: TWO against the rain of blows against your arms and body.

MEN STRUGGLE

10 IN B.G. Then - just as suddenly - it's there in your hand - the

11 gun - your gun. You see Elaine - realize that she's

12 handed it to you. Your gun, Brent. You know it isn't

13 loaded.. never has been... but it might frighten Joe off.

14 He grabs for it.. The struggle for possession heightens -

15 SOUND: SHOTS

16 Suddenly.. you feel Joe relax... then he crumbles...

17 SOUND: BODY FALL

18 ELAINE: (PAUSE) Brent... you.. you shot him.

19 BRENT: (DAZED) But.. how.. ? The gun -- it was never loaded

20 before...

21 SOUND: ELAINE WALKS TO JOE..

22 (PAUSE) Elaine.. is he.. ?

23 ELAINE: Yes.. He's dead.

24 MUSIC: IN AND UNDER

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WHISTLER: You look down at Joe's lifeless form. And as the gun in your hand clatters to the floor you wonder how it ever could have been loaded. You blink in amazement - turn from Joe to Elaine - your mouth forms words to say to her but the words won't come.. She just looks at you.. a steady, expressionless stare. And then -

SOUND: KNOCK ON DOOR

PASSERBY: (OFF) Hey, what's going on in there?

SOUND: ELAINE WALKS TO DOOR. OPENS DOOR.

PASSERBY: I heard shots, what happened? -

ELAINE: Oh, I'm so GLAD you've come -- (breaks into sobs) - That man there, Mr. Morrison - he just shot my husband!

BRENT: Elaine!! It was an accident! It was self defense and you know it!

ELAINE: Oh, it's no use, Brent - I won't lie for you! Whatever was between us is over now.. I, I - I can't defend a murderer!

PASSERBY: This man's dead, alright.

ELAINE: (Between sobs) Hadn't we better call the police?

PASSERBY: I've already phoned em, lady. Did it as soon as I heard the shots.

MUSIC: IN AND UNDER

WHISTLER: It's like some horrible nightmare, isn't it, Brent? You try to shake it off but it's no use. You can't understand why, but Elaine is saying you murdered her husband.

SOUND: SNEAK IN SIRENS UNDER MUSIC

WHISTLER: And the police are on their way. You stand there staring.. Elaine weeping softly.. the man looking at you curiously.

MAN: Here the police come now..(FADING) I'd better go out and flag them down. I couldn't give them the exact address, I didn't know it.

SOUND: FOOTSTEPS; DOOR OPEN AND SHUT

1 BRENT: Elaine..whats this all about.? Tell me!

2 ELAINE: Oh..come off it, Brent. You can't be that dumb.

3 BRENT: (HE GETS IT) I'm beginning to see. You.. you planned

4 the whole thing -- me, on the phone telling Joe you

5 weren't here. Then when he came - you gave me the gun -

6 the gun you loaded without my knowledge - you wanted me

7 to kill him...

8 ELAINE: The police will never know that, Brent.

9 BRENT: But..why? Why did you want Joe dead?

10 ELAINE: Simple. Twenty thousand dollars worth of life insurance

11 I'm entitled to every cent of it. I paid the premiums..

12 all of 'em. With twenty thousand a girl can live a

13 little..do a lot of things..

14 BRENT: But Elaine..why did you pick on me?

15 ELAINE: You were handy. Besides, I don't like the way you've

16 used my ideas - or the money you paid me for them -

17 BRENT: That's not true..and you know it. Furthermore, I've paid

18 you exceptionally well. You don't think you're going to

19 get away with this, ^{Frame}do you? It was self defense.

20 ELAINE: ((Oh no. You planned it to look that way.. an excuse to

21 kill poor Joe. He only picked up the andiron to protect

22 himself.. You let him hit you.. then you shot him.. Your

23 gun killed him.. you fired it.)))(LAUGHS) Of course, I'll

24 get away with it..

25 SOUND: SIREN IN CLOSE..SCREECH OF POLICE CAR BRAKES OUTSIDE

1 WHISTLER: As you hear the police car stop outside.. you suddenly
2 spring into action. Before Elaine can stop you..you're
3 out the door.. running down the back stairs..
4 ELAINE: (OFF, SHOUTS) Stop him! He's getting away! Stop
5 him!
6 MUSIC: HITS AND UNDER

next 816

1 WHISTLER: You race down the back alley to your car..then speed away
2 into the night As you reach the outskirts of town you
3 hear the siren again. You know they've picked up your
4 MUSIC: OUT trail. And now you realize it was a mistake, wasn't it,
5 SOUND: CAR
IN B.G. Brent - running away. The gun - your gun - Brent - back
6 there on the floor of your studio - your fingerprints on
7 it - by running no one will ever believe that you were
8 framed for the murder of Joe Nelson. Several miles later
9 you turn into a narrow road leading past an old abandoned
10 quarry.. The police car is closing the gap between you.
11 And then suddenly it happens - the sharp curve above the
12 old quarry which you remember too late - especially the
12 SOUND: deep pool at the bottom. Your car spins - skids crazily
FOLLOW
13 ACTION out of control - heads for the steep embankment. Quickly
14 you open the door... jump just in time as your car starts
15 it's horrible descent toward the quarry pool..
16 SOUND: CAR CRASHES DOWN EMBANKMENT..INTO POOL

17 SHISTLER: For a minute a black curtain shuts out everything. Then
18 it's gone..and you find yourself lying in a clump of
19 bushes.. Below you hear voices..You crawl to the ledge..
20 look down.. see the two policemen..
21 COP 1 (SLIGHT OFF) He sure took a tumble...
22 COP 2 (SLIGHT OFF) Yeah - and the pools at least fifty feet deep
23 COP 1 (SLIGHT OFF) Never get him out of there alive..that's a
24 cinch.
25 COP 2 (SLIGHT OFF) Well... maybe it's a break for him. It was
26 this... or the gas chamber.
27 MUSIC: CURTAIN

1 MUSIC: Half "Kicker" (ORCHESTRA ONLY)
2 ANNCR: Tonite's \$20 Signal Gasoline Book goes to Helen E. Bryan
3 of Santa Ana - California - for this limerick:
4 MUSIC: First line of "Limerick Song"; no music behind limerick.
5 ANNCR: My jalopy's a gallant old lass!
6 Though not in the Cadillac class-
7 Greater mileage I get -
8 And speed too - you bet -
9 When she's filled up with good Signal Gas!
10 MUSIC: Full "Kicker" (WITH SINGERS) Signal - Signal - Signal
11 Gasoline; your car will go far - with go-farther gasoline
12 ANNCR: (LAUGHING) Tonite's limerick-writer was twice right -
13 when she said that with Signal - the famous go-farther
14 gasoline - you get both mileage - AND performance.
15 Naturally you get both - because today's great Signal
16 Gasoline helps your engine run more efficiently. So
17 whether you're looking for economy - or whether you're
18 more interested in peppy pickup and smooth effortless
19 power - remember: You get all these things that make
20 driving more pleasure - when you switch to Signal -
21 the famous go-farther gasoline.

1 MUSIC: THEME

2 WHISTLER: Well, Brent - - Elaine's scheme to frame you for her
3 husband's murder worked, didn't it. You had to get
4 away fast and in the police chase following your flight
5 from the house - your car crashed over a steep
6 embankment into an abandoned quarry pool. By a miracle
7 you had managed to jump clear of the car.. and remained

8 MUSIC:OUT in hiding while the police were at the scene. They
9 believed you went down with the automobile and now
10 you're free - until they pull the car out - discover
11 you're not in it. You manage to stagger back to the
12 road.. hail a ride in a passing truck.

13 MUSIC: POINT

14 WHISTLER: Shortly before dawn, you get off the truck at the
15 outskirts of a small mountain village - Kentville. You
16 make your way slowly into a clump of trees...drop
17 exhausted on the grass.. and soon you're asleep. When
18 you open your eyes again - the sun is shining - and
19 there's someone standing over you ...

20 CLAIRE: Hello...

21 BRENT: Oh....hello (TRIES TO GET UP) I - (PAIN)

22 CLAIRE: Why.. you're hurt.. Your shirt... there's blood on it..

23 BRENT: It's .. nothing. I just slipped awhile ago.. fell on
24 some rocks.. Just scratched myself up a little.....

1 CLAIRÉ: Here ... Let me help you ...
2 BRENT: That's alright... I'll be okay... I--(WINCES)
3 CLAIRÉ: Oh.. you are hurt.....
4 MUSIC: SWIRLING OVER.....BRIDGE
5 CLAIRÉ: Hello .. Feeling better now?
6 BRENT: Yeah .. I .. I guess so.
7 CLAIRÉ: We didn't get around to introductions. I'm Claire
8 Lawton. This is Doctor Matthews. He helped bring you
9 here to my house.
10 DOCTOR: Hello, son.
11 CLAIRÉ: What's your name?
12 BRENT: Uh.. It's Webb. Roy Webb.
13 DOCTOR: Good thing Claire found you, Mr. Webb.....and called me.
14 You were pretty badly banged up. But you'll be okay.
15 CLAIRÉ: Just what did happen, Mr. Webb?
16 BRENT: What.....happened?
17 DOCTOR: Yes ----- I'm curious.
18 BRENT: Well - I ... I'm not sure....
19 WHISTLER: (COLD) You can't tell them the truth, can you, Brent.
20 So you tell them you can't remember... that you must
21 have suffered a brief lapse of memory. You explain
22 you've had similar attacks before. That you can
23 remember some things - your identity - but you can't
24 remember others. You're relieved when Doctor Matthews
25 seems to accept your story without hesitation. A short
26 while later he drives you to Kentville's only hotel
27 where you take a room.
28 MUSIC: (IN AND UNDER)

1 WHISTLER: The following week with the help of Doctor Matthews you
2 find a furnished cottage. You're glad it's inexpensive
3 because you don't have much money with you, Brent
4 and you realize you can't write a check as Brent
5 Morrison. You're certain the police have already
6 pulled your car out of the quarry pool - discovered
7 you've escaped - you've got to hide out now and
8 Kentville seems as safe a place as you could find in
9 which to plan a new life. So you decide to stay. A
10 few nights later Doctor Matthews drops in to see you ...
11 MATTHEWS: Feeling better, son?
12 BRENT: Much better, Doctor.
13 MATTHEWS: Your memory improving?

1 BRENT: Uh.. no. Can't say that it is. It's.. very strange.
2 DOCTOR: Look, son.. You'd better quit stalling.
3 BRENT: Wh-what?
4 DOCTOR: You haven't amnesia. You didn't have amnesia the day
5 Claire found you. You've never had amnesia. You didn't
6 betray the slightest symptoms.
7 BRENT: I... I see. Then why did you -
8 DOCTOR: Because you were pretty badly hurt -- suffering from
9 shock - and you seemed like a nice young man. Now I
10 want the truth. Who are you and what are you doing here
11 in Kentville?
12 MUSIC: IN AND UNDER
13 WHISTLER: Now you know, Brent - your story didn't fool Doctor
14 Matthews for a second, and you're faced with a vital
15 MUSIC:OUT decision. You make up your mind quickly - tell him
16 as much as you can - that you've been involved in a
17 scandal seriously affecting your future....but you don't
18 mention names... or the death of Joe Nelson.
19 DOCTOR: You're not making this up, son?
20 BRENT: What I've told you is the truth, Doctor.
21 DOCTOR: Alright. I believe you. So you want to stay on here...
22 maybe need time to think things out, eh?
23 BRENT: Yes.. I want time to think things out.
24 MUSIC: IN AND UNDER

1 WHISTLER: You feel safer than you have in a long time, don't you
2 Brent...and you're certain you've found a real friend
3 MUSIC: OUT in Doctor Matthews. There's Claire Lawton, too..and
4 though you've known her for only a short time, she
5 already means a great deal to you. The following
6 evening as the two of you return from a movie you
7 decide to tell her not only the things you've already
8 told Doctor Matthews but the whole story..Her reaction
9 is more than you'd hoped for..
10 SOUND: ANTICIPATE FOOTSTEPS ON SIDEWALK.. NIGHT SOUNDS IN B.G.
11 CLAIRE: Thanks, Brent.... thanks for telling me. I was really
12 worried about you.. not knowing where you came from..
13 what you'd done.
14 BRENT: You mean..my situation doesn't upset you?
15 CLAIRE: Of course it does..but it'll work out. It has to.
16 Anyone who knew you at all would know you couldn't kill
17 anyone.
18 BRENT: Thanks, Claire. Your belief in me means more to me than
19 you know.
20 CLAIRE: I.. I was afraid you'd forgotten things like... like...
21 well -
22 BRENT: Like what, Claire?
23 CLAIRE: Like you.. might be .. married.....
24 MUSIC: IN AND UNDER
25

1 WHISTLER: There's little doubt in your mind as to how she feels
2 about you, Brent..and you realize now you never want to
3 leave Kentville - Claire..and friends like Doctor
4 Matthews. But staying on here presents a problem...
5 MUSIC: OUT money, Brent. What little you have will be gone soon
6 and you have no way of getting to your funds at home.
7 But you can still draw, can't you..and suddenly an
8 idea hits you. A cartoon strip.....one you've had in
9 the back of your mind for a long while. Now - if ever -
10 is the time, Brent.
11 MUSIC: POINTS
12 WHISTLER: You work feverishly - disguising your style as much as
13 possible - then using your new name Roy Webb - you send
14 the results to a newspaper syndicate in New York....
15 When you receive their reply...a contract...it's even
16 better than you'd hoped. Claire is elated and as the
17 months pass you spend more and more time together.
18 (OPTIONAL CUT) (((((You've a bank account now - the citizens of
19 Kentville have accepted you as one of their own - and
20 you wonder if you can't spend the rest of your days
21 here as Roy Webb, cartoonist.)))) Then one evening as
22 you return to your cottage.....
23 SOUND: OPENS DOOR.. FOOTSTEPS IN...DOOR CLOSE
24 ELAINE: Hello, Brent.
25 BRENT: Elaine!

1 ELAINE: Or shall I call you Roy.. Roy Webb (CHUCKLES) You
2 should have known I'd spot your comic strip and trace
3 you through the syndicate.

4 BRENT: Alright. So you've found me. What are you going to do
5 - turn me in?

6 ELAINE: That depends on you. Joe's insurance money didn't last
7 long..but it was nice while it lasted. I hate to work,
8 you know. I..uh.. won't have to go back to work, will
9 I?

10 BRENT: (PAUSE) Blackmail, huh? First a frame for murder...
11 now black -

12 ELAINE: I'll make it very easy on you, Brent. Three hundred
13 dollars a month.

14 BRENT: That's impossible.

15 ELAINE: No it isn't. You forget....I know a little about the
16 money in cartoons. I'd like the first payment in a
17 few days.

18 BRENT: Now, look - Elaine - -

19 ELAINE: By the way, I've a new name, too. It's Helen. Helen
20 Walsh. You'll have the money by Saturday, won't you,
21 darling?

22 BRENT: (PAUSE) Alright....I'll have it.

23 ELAINE: Fine. I'll be staying here in Kentville for a while.
24 Matter of fact I've rented a small cottage up on the
25 hill. We'll be seeing quite a bit of each other from
26 now on, won't we, Brent?

27 MUSIC: IN AND UNDER

1 WHISTLER: As the weeks pass, Elaine becomes more and more
2 demanding - insists you take her to dinner - the movies -
3 and the lonely road house on the outskirts of Kentville.
4 And finally she demands that you increase her
5 MUSIC:OUT "allowance" to five hundred a month. You manage to
6 stall her off for a time..but then, one night, as you're
7 driving up to her remote cottage, she tells you of a
8 new plan....

9 SOUND: ANTICIPATE CAR IN B.G.

10 ELAINE: You know, Brent..I'm getting pretty fed up with this
11 burg. I think it's time I moved on. To Palm Springs,
12 maybe.....

13 BRENT: Oh? Uh..isn't this rather sudden...this decision to
14 leave?

15 ELAINE: I guess it is. You're coming with me, of course.

16 BRENT: Aw now wait a minute....I like it here....

17 ELAINE: I know. But I want you in Palm Springs.. close by..
18 you and the money.

19 BRENT: If it's the money you're worried about.. I'll mail it
20 to you.

21 ELAINE: You might - for a while. And then you'd miss a payment.
22 I'd come back here and you'd be gone. It might take
23 weeks to find you. Oh no... No, darling.

24 BRENT: Perhaps we can work something, Elaine. At least give
25 me time to think it over.

1 ELAINE: (SHRUGS) Alright. Twenty four hours. You can think it
2 over that long. Just be at my cabin tomorrow night,
3 Brent....and you'd better decide to go with me.

4 MUSIC: IN AND UNDER

5 WHISTLER: You hadn't planned on this, had you Brent. The idea of
6 Elaine leaving Kentville seemed like a very good one to
7 you.. but you never thought she'd force you to go with
8 her. You don't sleep well that night.. and during all
9 the next day the decision you must make twists and turns

10 MUSIC: OUT in your mind. Finally you're on your way to Elaine's
11 cottage again. The light snow that started falling in
12 the afternoon has become thicker and the narrow road
13 leading up to the cabin is more treacherous than usual.
14 You drive slowly.. with great care.. and when you arrive
15 at the cabin Elaine is waiting for you.. She's pleased
16 with your decision.

17 BRENT: Yes - I'll go with you, Elaine.

18 ELAINE: Fine. I'm all packed. We can leave tonight.

19 BRENT: Tonight? Oh now look.. I can't go tonight! I'll have
20 to close up the cottage...settle some bills in the
21 village and -

22 ELAINE: (FLARES) Alright! Alright! In the morning then!
23

1 BRENT: Whats your hurry anyway?

2 ELAINE: I just want to get out of this iceberg, thats all.

3 Its getting colder every minute..

4 BRENT: Yeah..there's a pretty bad storm going, too. I'd better
5 start now while I can still make it...

6 ELAINE: Before you go.. close that window, will you. I'm
7 freezing.

8 SOUND: HE CROSSES TO WINDOW..CLOSES..FOOTSTEPS BACK, UNDER

9 WHISTLER: (COLD) As you start back from the window, you watch
10 Elaine strike a match.. bend down to light the gas
11 heater. She straightens up..stands there warming herself

12 ELAINE: Not much of a heater - but it'll have to do.

13 BRENT: Anything else?

14 ELAINE: No. Just close the door on your way out. I'm going to
15 get some sleep. (FADES) See you in the morning.

16 MUSIC: IN AND UNDER

17 WHISTLER: Outside you brace yourself against the wind..make fresh
18 tracks in the snow to your car.. and then suddenly you
19 stop - in one blind moment you whirl.. head back toward
20 MUSIC: the cottage.. around to the side.. the main gas valve,
21 OUT Quickly you turn it off.. you wait one breathless
22 moment until you're certain the light in the heater
23 inside the cabin has gone out - then - turn the switch
24 on again. Elaine will be in bed soon.. and the heater
25 in the front room will pour forth deadly gas fumes all
26 the rest of the night.

(MORE)

27 MUSIC: POINTS

1 WHISTLER: Only after you reach your own cottage do you realize
2 (CONT'D) what you've done. You pace up and down - your heart
3 pounding. She deserves to die, doesn't she, Brent...
4 and you keep telling yourself that's the way its got
5 to be..but its no use, is it.
6 B.
(O.C.)
SOUND: KNOCK ON DOOR..HIS FOOTSTEPS..DOOR OPEN..STORM BG.
7 BRENT: Claire..
8 CLAIRE: B-r-r-r-r- let me in, Brent..
9 SOUND: FOOTSTEPS IN..DOOR CLOSE OUT STORM
10 I was just coming back from Mrs. Wilsons.. saw your
11 light.. I hope you don't mind..
12 BRENT: Of course not..
13 CLAIRE: Brent.. what.. whats the matter? You look strange..
14 BRENT: Uh.. nothing, Claire.. nothing at all.
15 CLAIRE: Well..aren't you going to ask me to sit down. I
16 wanted to talk to you about the barn dance tomorrow and
17 BRENT: Look, Claire. I've got to go out now.. an appointment..
18 CLAIRE: Brent..
19 BRENT: Sorry, Claire.. I just remembered. I'll.. I'll call
20 you tomorrow..
21 CLAIRE: What's wrong, Brent?
22 BRENT: Nothing, I said! I'll call you tomorrow!
23 MUSIC: IN AND UNDER
(E.O.C.)
24 WHISTLER: Elaine - up there in that lonely Cabin -)))you can't let
25 MUSIC:OUT her die, can you Brent.. no matter what she's done to
26 SOUND:CAR you..you know you can't commit murder. You drive
IN B.G. crazily up the narrow road again..twisting, swerving
27 dangerously.
28

1 WHISTLER: Your own safety isn't a factor now. Elaine, vicious,
(CONT'D)
2 threatening - you've got to reach her in time. Only
3 two more curves and you'll be there. Your foot is
4 almost on the floorboard now and as you take the first
5 curve at top speed..a pair of headlights suddenly
6 loom ahead.
7 SOUND: HEAD ON CRASH
8 MUSIC: HTTS, THEN SWIRLING EFFECT...TRAIL OUT UNDER:
(O.C.)
9 WHISTLER: You feel remote - detached, Brent, and when you open
10 your eyes - the blur before them clears slowly. It's
11 MUSIC:OUT morning. You stare at the ceiling above you..then
12 down the walls to the bed in which you lie. And there
13 standing at the foot of the bed is Claire..)))
14 CLAIRE: Hello, darling...
15 BRENT: (WEAKLY) Claire.. where..
16 CLAIRE: You're alright, Brent. There was an accident..You're
17 in the hospital..
18 BRENT: Accident...
19 LIEUT: Thats right, Morrison.
20 BRENT: Who..who are you?
21 LIEUT: Lieutenant Taylor..Los Angeles Homicide.
22 BRENT: Oh.. I see. (SUDDENLY SITTING UP) Claire! - the
23 cabin - Elaine Nelson - I was - (BREAKS OFF)
24 LIEUT: Elaine Nelson? She's dead, Morrison.
25 MUSIC: CURTAIN

1 ANNCR: If automobile engines were made of glass - a lot more
2 drivers would certainly switch to Signal Premium
3 Compounded Motor Oil. Through the glass - you would
4 actually see - how the scientific compounds in this
5 "Extra Duty" Signal Oil - help to keep wear down and
6 performance up. In the cylinder head - for instance -
7 you would see how one of these compounds keeps Signal
8 Premium from breaking down under heat - keeps it from
9 forming harmful gum and varnish. Around the piston
10 rings you would see how a second compound in Signal
11 Premium actually removes carbon. And down in the
12 bearings - you would see how still another compound
13 prevents corrosion. (PAUSE) Yes - if automobile
14 engines were made of glass - you'd see the many things
15 Signal Premium does for your motor - besides "just
16 lubricate". In short - you'd see why - if you want to
17 keep your motor's performance "young" - you should get
18 your next oil-change at a Signal station. Get it
19 changed to Signal Premium Compounded Motor Oil.

1 MUSIC: THEME

2 WHISTLER: It's all over, isn't it Brent. You know you were too
3 late -- the accident on the road to Elaine's cabin
4 prevented you from reaching it in time to shut off the
5 MUSIC:OUT gas.. and Elaine Nelson is dead. Now - in your hospital
6 room - Claire Lawton, the girl you're in love with, is
7 standing by your bed.. so is Lieutenant Taylor of Los
8 Angeles Homicide..and you're certain he knows that
9 you're responsible for Elaine's death. There's nothing
10 else for you to do now except tell him the whole story-
11 from the beginning - but you know he won't believe a
12 word of it. As you start to explain, he interrupts you-
13 LIEUT: Save your breath, Morrison. We know who did it. We
14 know the whole story.

15 BRENT: (BEATEN) Yes..I.. suppose you do.

16 LIEUT: Soon as the local police got the facts they called us.
17 That's why I came. It's all cut and dried, Morrison.
18 We've got the gun Elaine Nelson was killed with..and --

19 BRENT: (TAKES) The gun?

20 CLAIRE: Darling, Elaine Nelson was found in the snow several
21 hundred yards away from her cabin last night. She'd
22 been shot to death.

23 BRENT: (STUNNED) Shot..to..death...

24 LIEUT: There'd been a struggle - she was trying to get away
25 when he caught her.. killed her.

26 BRENT: He? - Who are you talking about?

1 LIEUT: Elaine's ex-boy friend. She ran out on him after she
2 had collected her husbands insurance money. He got
3 sore.. started looking for her.

4 BRENT: Her boy friend?

5 LIEUT: Nick Devins - the guy who ran into your studio the
6 night Joe Nelson was shot - the guy who called the
7 police.

8 BRENT: But I don't get it - I -

9 LIEUT: You really caught him for us, Morrison. After Devins
10 killed Elaine Nelson last night, he was making his
11 getaway - driving down the road from the cottage when
12 your car crashed into his.

13 BRENT: Devins? You mean he -

14 CLAIRE: Yes, Brent... he was driving the other car.

15 LIEUT: Wasn't hurt seriously. He'll live - to die in the gas
16 chamber. We know now, Morrison, that Devins and Elaine
17 Nelson framed you for her husbands murder the night he
18 was killed in your studio. Devins confessed the whole
19 thing.

20 BRENT: (LEANS BACK, WEAKLY) ~~No -- really?~~ *Had id?*

21 CLAIRE: (TENDERLY) Yes, darling..everythings going to be
22 allright for us.....after all.

23 MUSIC: TYMP BEATS

1 MUSIC: SNEAK IN, UNDER ANNOUNCER, FADE OUT UNDER
2 ANNCR: Let that Whistle be your Signal -- for the Signal Oil
3 Program -- The Whistler -- each Sunday night at this
4 same time -- brought to you by the Signal Oil Company--
5 marketers of Signal Gasoline and Motor Oil -- and fine
6 automotive accessories... Remember -- if you would
7 like the fun of having your friends hear a limerick of
8 yours on The Whistler -- the address to which to send
9 it is: The Signal Oil Company -- Los Angeles 55 --
10 California. All limericks become the property of the
11 Signal Oil Company. Those selected for use on The
12 Whistler will be chosen by our advertising representative
13 on the basis of humor -- suitability and originality --
14 so of course they must be your own composition.
15 MUSIC: HARP FLURRY AND UP IN FINALE THEME...FADE OUT UNDER

1 ANNCR: Featured in tonight's story were _____
2 _____ . The Whistler
3 was produced and directed by George W. Allen -- with
4 story by Nancy Cleveland -- music by Wilbur Hatch...
5 and was transmitted to our troops overseas by the
6 Armed Forces Radio Service. The Whistler is entirely
7 fictional and all characters portrayed on The Whistler
8 are also fictional. Any similarity of names or
9 resemblances to persons living or dead, is purely
10 coincidental. (PAUSE) Remember at this same time
11 next Sunday -- another strange tale by The Whistler.

12 MUSIC: WHISTLE 8 NOTES OF THEME FOLLOWED BY QUARTET AGAINST PG
13 S-I-G-N-A-L SIGNAL SIGNAL GASOLINE

14 ANNCR: MARVIN MILLER SPEAKING FOR THE SIGNAL OIL COMPANY.
15 THIS IS CBS...THE COLUMBIA BROADCASTING SYSTEM.